

MEET THE COLORPACK III

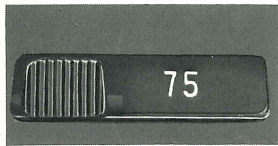


How to make good pictures
with your Polaroid Land camera.
Please take a few minutes to
read this book carefully.

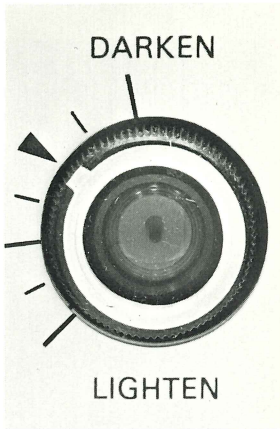
HOW TO MAKE A PICTURE



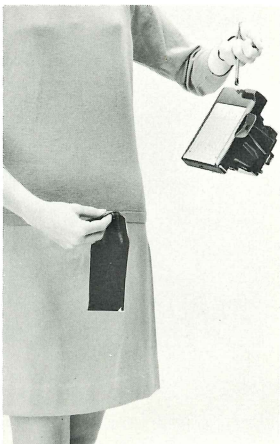
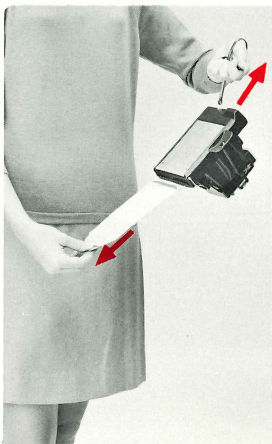
for black and white



for color



1 SET FILM SELECTOR, DISTANCE, L/D CONTROL
p. 12



2 **4** PULL YELLOW TAB
p. 17

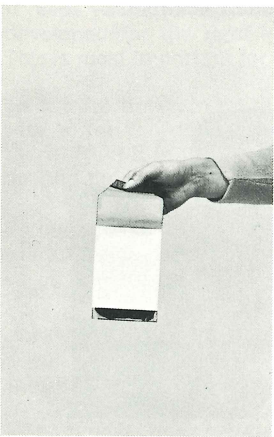
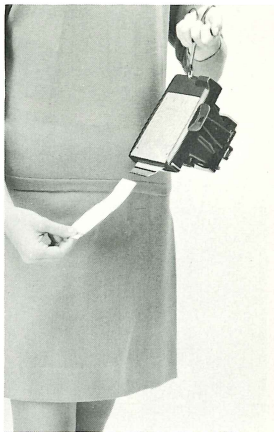
a quick look



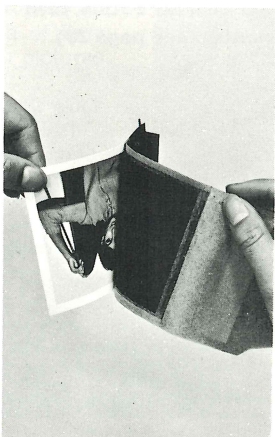
2 SHOOT
p. 13



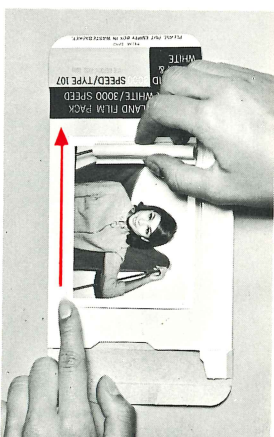
3 PULL WHITE TAB
p. 16



5 WAIT
p. 18

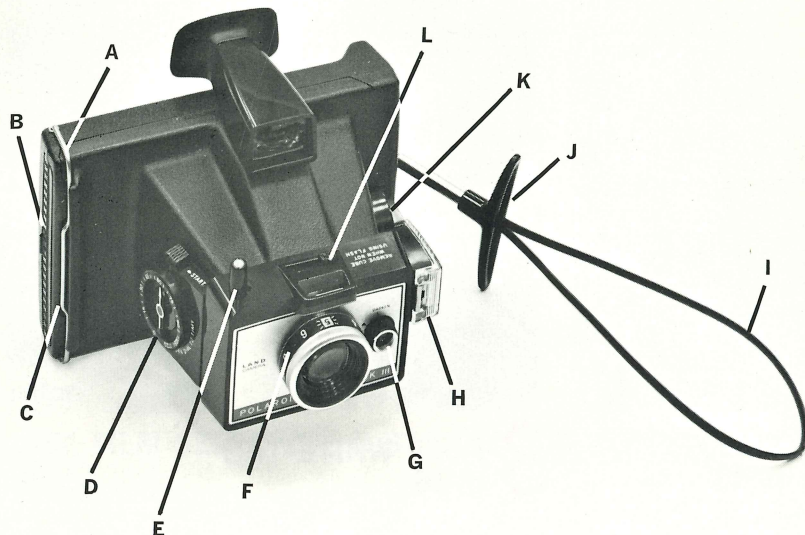


6 SEPARATE
p. 18

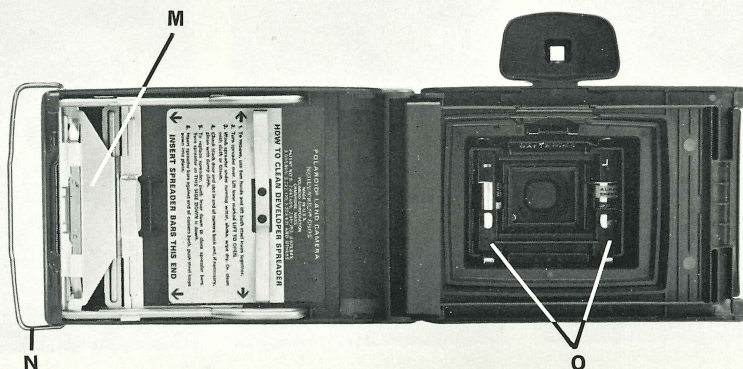


7 COAT B&W
p. 19

KNOW YOUR CAMERA



Shutter lock: To unlock shutter release button, turn it counterclockwise.
When to lock shutter (see page 29).



4 **IMPORTANT:** Keep developer spreader clean; change batteries yearly (pages 22, 23).

- A. Back lock
- B. Yellow tab slot
- C. White tab slot
- D. Development timer
- E. Shutter release and lock
- F. Distance scale
- G. Electric eye and L/D control
- H. Flash shield
- I. Wrist strap
- J. Handle
- K. Distance Finder
- L. Film Selector
- M. Developer spreader
- N. Back lock
- O. Battery holder

THE DISTANCE FINDER (K)

To make color pictures with clear, sharp details you must know the distance from the camera to the subject so you can set the lens for that distance. Many people cannot judge distances. They set the lens for the wrong distance and get color pictures that are out of focus and fuzzy.

The Distance Finder is a simple-to-use device that helps the photographer to determine how far the subject is from the camera. Page 6 explains how to use the Distance Finder.



THE DEVELOPMENT TIMER (D)

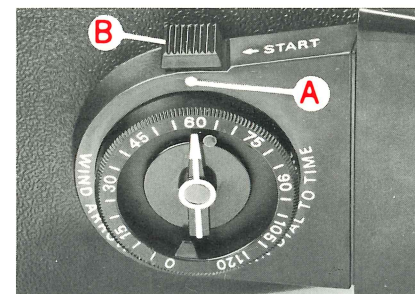
It helps you to be sure that pictures are developed for the right length of time. This is most important for color pictures.

To set the timer: Wind the arrow clockwise to the red dot (A); be sure it stays there. Then turn the number ring so the desired time is at the point of the arrow.

To start the timer: Push the button (B) away from START.

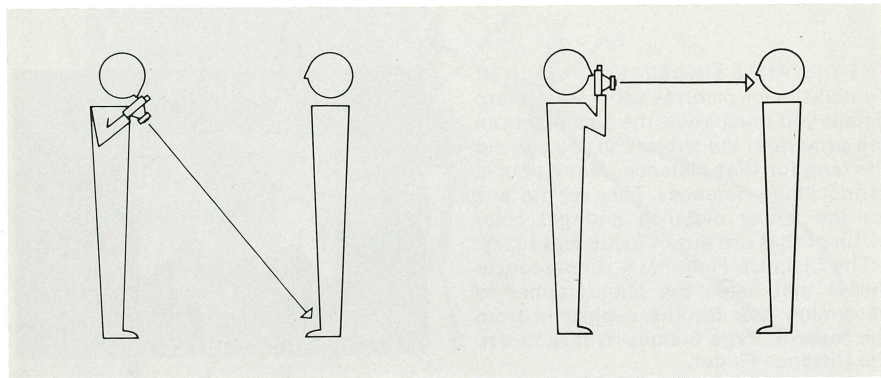
Never try to turn the arrow counterclockwise — you will damage the works. If you have turned the arrow too far, start the timer, let it run for a few seconds and then reset it again.

The timer is designed to be sufficiently accurate for its purpose but should be checked occasionally. If it's fast or slow, allow for this when developing pictures.



HOW TO USE THE DISTANCE FINDER FOR COLOR PICTURES OF STANDING SUBJECTS

WHAT TO DO



First, aim red line at feet, find distance.

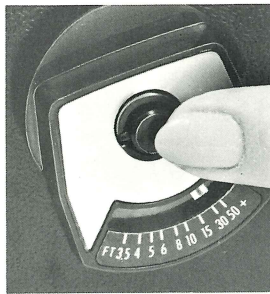
Then set lens, frame, shoot.

HOW TO DO IT

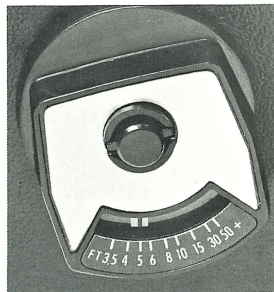
1. Aim at feet



2. Press button



3. Release button



Stand upright and aim the red line in the viewfinder at your subject's feet. Then hold still.

Without moving the camera or yourself, press the button in for a few seconds. This unlocks the pointer.

Still without moving the camera, release the button. This locks the pointer in place.

Use the Distance Finder for all color pictures of people and other nearby subjects. It's easiest to use when your subject is standing, but it can also be used in other situations (see page 8). The Distance Finder is most useful for sub-

jects 5 ft. to 15 ft. from the camera; it's not necessary for distant scenes in color. **There's no need to use the Distance Finder for black and white pictures;** just set the lens to 5 ft. and use the camera as explained at the bottom of page 8.

RULES FOR SUCCESS WHEN USING DISTANCE FINDER

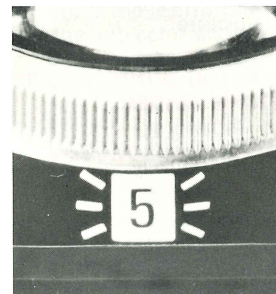
Always stand up straight.

Aim red line at feet of standing subjects; for other subjects, see page 8.

Always hold camera as for horizontal picture.

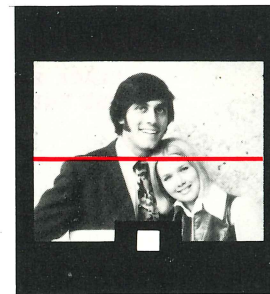
Don't move camera while pressing in or releasing button.

4. Set lens



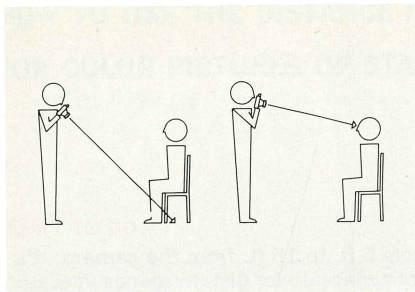
Turn the lens to the distance shown on the Distance Finder. Here it's set for 5 ft. (see photo 3).

5. Frame subject



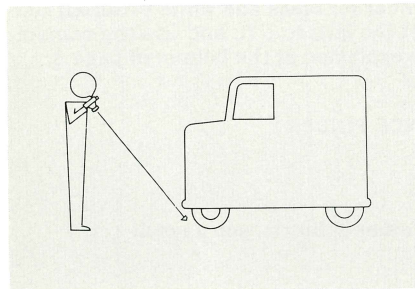
Raise the camera, frame the subject, shoot. Pay no attention to the red line while framing or shooting.

**FOR SEATED SUBJECTS,
AND OTHER
SPECIAL SITUATIONS,
SEE NEXT PAGE**

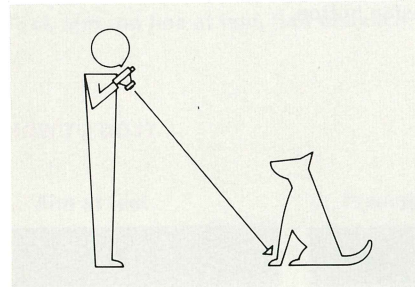


SPECIAL WAYS TO USE THE DISTANCE FINDER

For a seated subject: Imagine a point on the ground directly under your subject's head and aim the red line at that point. Press the Distance Finder button in, hold still briefly, release the button. Set the lens, frame the subject, shoot.



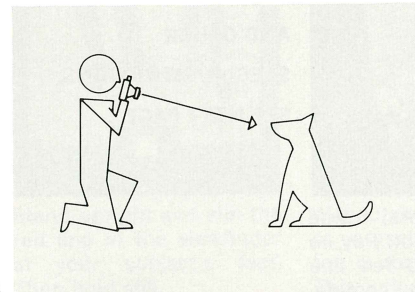
For a large object: Stand upright, aim the red line at a point on the ground directly under the most important part of the object. Press the Distance Finder button in, hold still briefly, release the button. Set the lens, frame the subject, shoot.



For a low, near, subject: If the subject is closer than 10 ft. and much below your eye level (children, pets, someone sitting on the ground, etc.) stand upright and aim the red line at the subject's feet or at an imaginary point on the ground directly under the most important part of the subject. Press in the Distance Finder button, hold still briefly, and release the button. Set the lens. Then stoop to the level of the subject to actually take the picture.

BLACK & WHITE: YOU DON'T NEED TO USE THE DISTANCE FINDER

Setting the camera for 3000 speed black and white film automatically adjusts the lens opening to provide "universal" focus. That is, if the lens is turned to the 5 ft. mark, everything from about 3 ft. to far away will be in focus. So, you don't need to use the Distance Finder with 3000 speed black and white film; just set the lens to 5 ft. for most daylight pictures (p. 12) and all flash pictures (p. 14) made with black and white film.



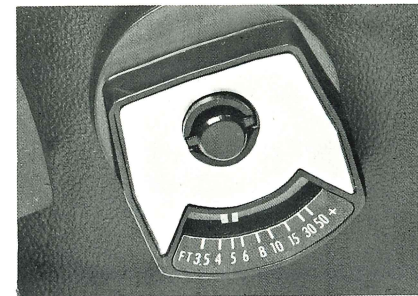
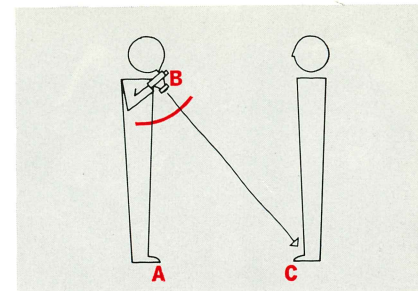
HOW THE DISTANCE FINDER WORKS

The Distance Finder makes use of a principle called triangulation, as shown in the diagram.

The Distance Finder assumes that the photographer is of average height (about 5 ft. 7 in.) and is standing upright. Thus, the distance from point A (the ground) to point B (the camera) is known.

When you press the button and aim the red line in the viewfinder at your subject's feet, a weighted pointer inside the Distance Finder swings forward and, in effect, measures the angle at which the camera is pointing down. Releasing the button locks the pointer.

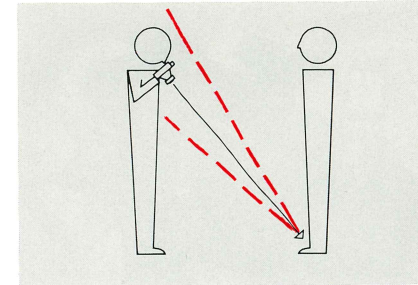
The end of the pointer crosses a foot-age scale which is calibrated to show the distance from point A to point C for any angle at which the pointer stops. If you aimed the camera correctly, the distance from A to C should match the distance from the camera to the subject.



Errors due to differences in height: If you are very tall (6 ft. or more) the camera will point down at a sharper-than-normal angle and the pointer will indicate a distance that is a few inches shorter than the correct one.

If you are very short (5 ft.) the pointer will indicate a distance that is a few inches longer than the correct one.

If your subject is 5 ft. or more from the camera these errors are unimportant, but if the subject is closer than 5 ft. they may cause slight unsharpness in your color pictures.



SITUATIONS IN WHICH THE DISTANCE FINDER WON'T WORK

The Distance Finder is designed for use when the photographer and the subject are both on fairly level ground. It should not be used when they are on widely different levels — for example, on a flight of stairs, on a steep hillside, etc.

It also won't work if the camera is turned on its side, as for a vertical picture. For more details, see page 13.



HOW TO LOAD FILM

Always do this in the shade, not in direct sunlight, to avoid fogging the film.

The film: This camera takes two kinds of Polaroid Land film packs — 3000 speed black and white, Type 107, or 75 speed color, Type 108. Each pack makes eight pictures, $3\frac{1}{4} \times 4\frac{1}{4}$ in.

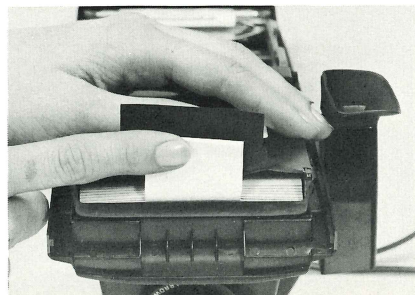
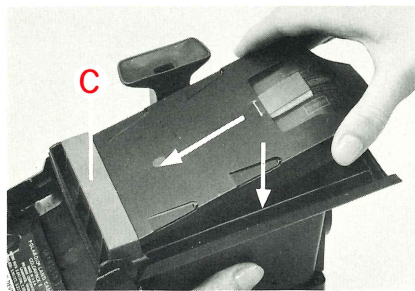
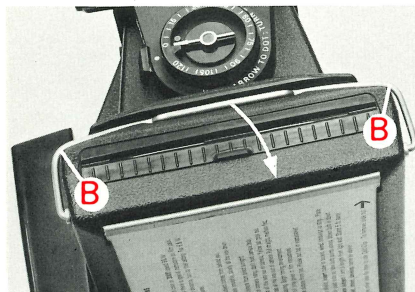
1. Open the package: Slide the film bag out of the box. Handle it carefully and only by the edges. Tear the bag along the dotted line, spread the sides and remove the pack. Hold it by the edges. Discard the moisture absorbing card (A) with color packs.

With color film there's a set of print mounts, with black and white a print coater. Please read the instruction sheet so you'll know how long to develop your pictures. Save the box to carry prints or to hold waste paper.

2. Unlock and open the back: Push up both ends of the back lock (B) and open the back all the way. Be careful not to drop the camera as the back opens.

3. Insert the pack: Hold the film pack by the edges as shown. Push the closed end of the pack under the light shield (C) against a spring and then push the pack down into the camera.

4. Check the white tabs: Be sure that they are not caught between the pack and the camera.



5. Close and lock the back: Hold the back closed and push down on the center of the lock (A). The black tab on the safety cover (B) sticks out behind the lock.

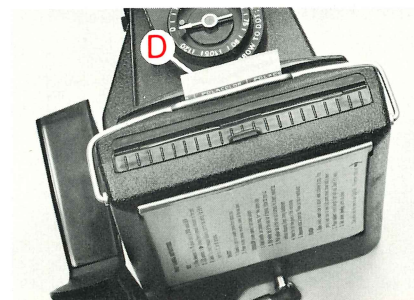
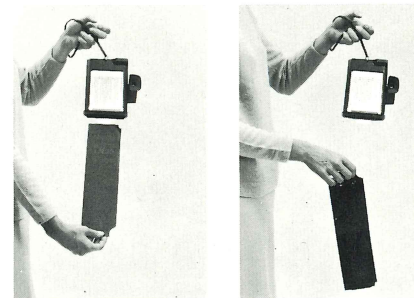
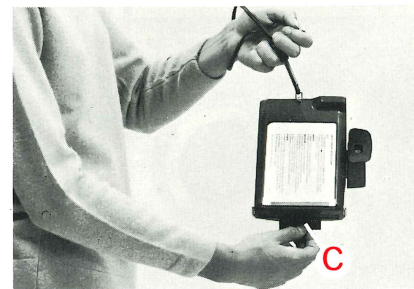
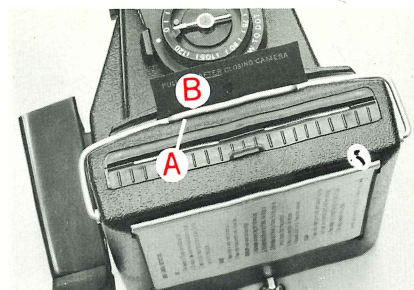
6. Grip the black tab: Hold the camera by the handle and get a grip on the black tab (C) as shown. The black tab is the end of the safety cover.

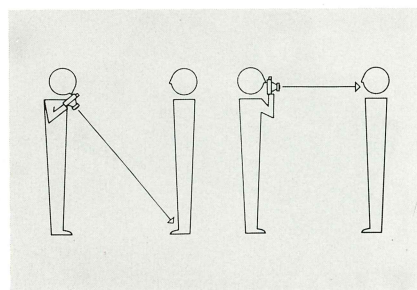
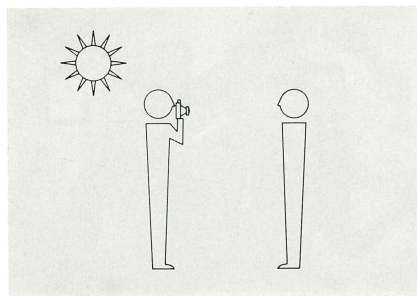
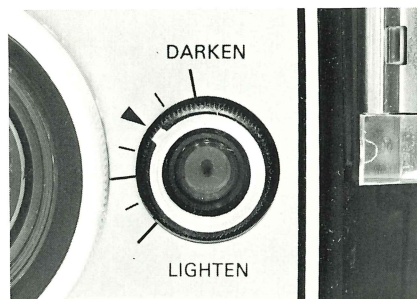
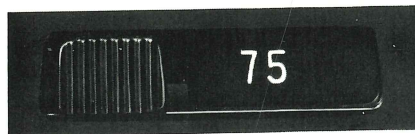
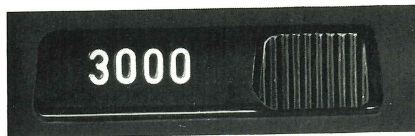
7. Pull the safety cover all the way out of the camera: Pull it straight and be careful not to rip it.

8. Look for the white tab: When the safety cover is removed, a white tab (D) should stick out of the small slot next to the lock.

If you can see a white tab, you are now ready to take picture No. 1.

If there is no white tab: Turn to page 20.





HOW TO SET THE CAMERA FOR BRIGHT DAYLIGHT PICTURES

1. Set the Film Selector:

For 3000 speed black and white film, or

for 75 speed color film.

2. Check the L/D control: Ordinarily it should be at the Normal position, as shown. On the back of some color film packs you may find printed instructions advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that pack. Please follow that advice; it's important.

HOW TO TAKE PICTURES IN BRIGHT DAYLIGHT OUTDOORS

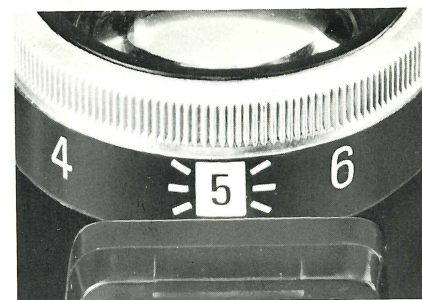
1. Place yourself: Stand so the light on the subject is coming from behind you or from the side, but not from in front of the camera. Hold the camera in your left hand, with the strap around your wrist.

2. For color pictures, find the distance: Use the Distance Finder as shown on page 6. It's important to know how far the subject is from the camera.

For black and white pictures it's not necessary to use the Distance Finder (see top of page 13).

3. Set the lens for distance:

For color pictures, turn the lens to match the distance shown on the Distance Finder. Here the lens is set for 5 ft. For distant scenes, turn the lens to 50+.



For almost all black and white pictures, turn the lens to 5 ft.; everything from about 3 ft. to far away will be in focus. For the sharpest pictures of distant scenes, turn the lens to 50+.

The lens distance setting can be seen in the bottom of the viewfinder.

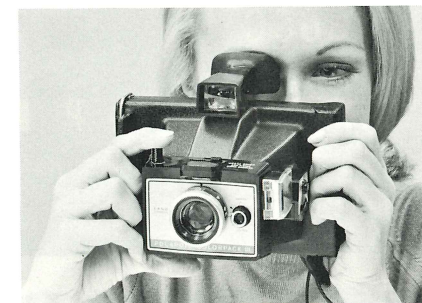
4. Aim: Raise the camera to your eye and frame the subject as you wish, but don't move closer or back away. While aiming, you do not need to look at the red line.



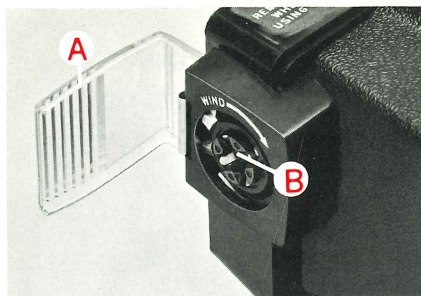
5. Shoot: Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

Press the red button smoothly and slowly without moving the camera. Hold the button down for about a second, then let it come up.

YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 16



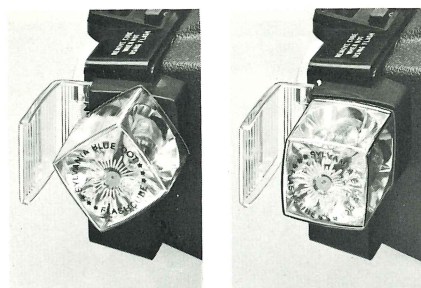
For vertical pictures: Keep the same grip as for horizontal pictures but turn the camera on its side. However, to use the Distance Finder, the camera must be horizontal; then, after the lens is set, turn the camera on its side.



HOW TO SET THE CAMERA FOR FLASH PICTURES

This camera uses flashcubes, each containing four flashbulbs. After each flash a spring motor turns the cube to the next good bulb. After the fourth flash the cube stops at a 45 degree angle.

1. Swing out the shield (A): This uncovers the flashcube socket (B).

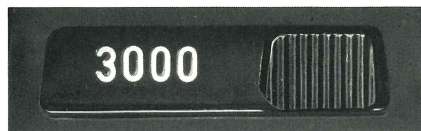


2. Insert and wind: If the socket spring motor is fully unwound, a new cube goes in at a 45 degree angle. Press it into the socket firmly, then turn it clockwise as far as it will go to wind up the spring motor. It will stop with one bulb pointing straight ahead.

If you insert a partly used cube, wind up the motor and place the cube so a new bulb points straight ahead and a blown bulb points down.

To remove a cube, just pull it straight out of the socket.

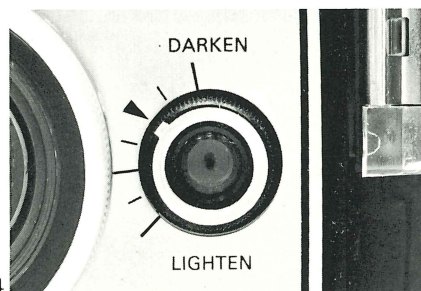
3. Set the Film Selector:



For 3000 speed black and white film, or



for 75 speed color film.

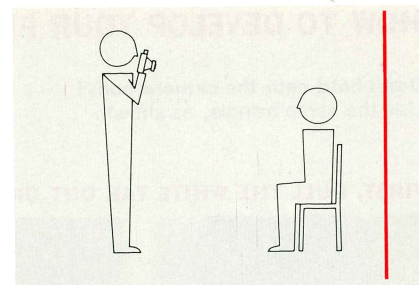


4. Check the L/D control: Ordinarily, there's no need to touch it. Leave it at the Normal position, as shown. On the back of some color film packs you may find printed instructions advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that pack. Please follow that advice; it's important.

HOW TO MAKE FLASH PICTURES

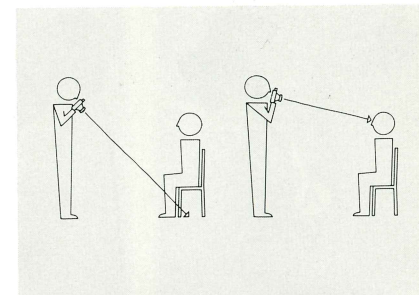
1. Place your subject: Try to have a background, preferably of a light, bright color, a few feet behind your subject.

2. You should never be more than 8 ft. from your subject. 5 ft. is the best distance for most flash pictures.



3. For color pictures, find the distance: Use the Distance Finder as shown on page 6. It's important to know how far the subject is from the lens.

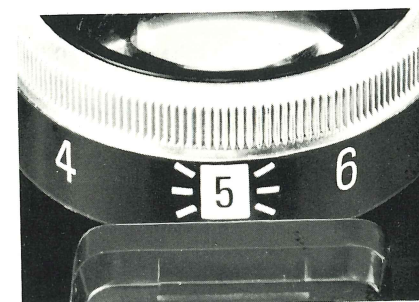
For black and white pictures it's not necessary to use the Distance Finder, if the subject is between 4 ft. and 8 ft. from the camera.



4. Set the lens for distance:

For color pictures, turn the lens to match the distance shown on the Distance Finder. Here the lens is set for 5 ft.

For all black and white flash pictures turn the lens to 5 ft. All subjects within the range of the flash will be in focus.



5. Aim: Raise the camera to your eye and frame the subject as you wish, but don't move closer or back away. While aiming, you don't need to look at the red line.

6. Shoot: Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

Press the red button smoothly and slowly without moving the camera.



YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 16

HOW TO DEVELOP YOUR PICTURE

Don't hold onto the camera body!
Use the strap handle, as shown.

FIRST, PULL THE WHITE TAB OUT OF THE CAMERA.



1. Set the timer and let the camera hang: Do not start the timer now.

2. Pull the white tab (A) all the way out of the camera: This causes a yellow tab (B) to pop out of a narrow door in the end of the camera.

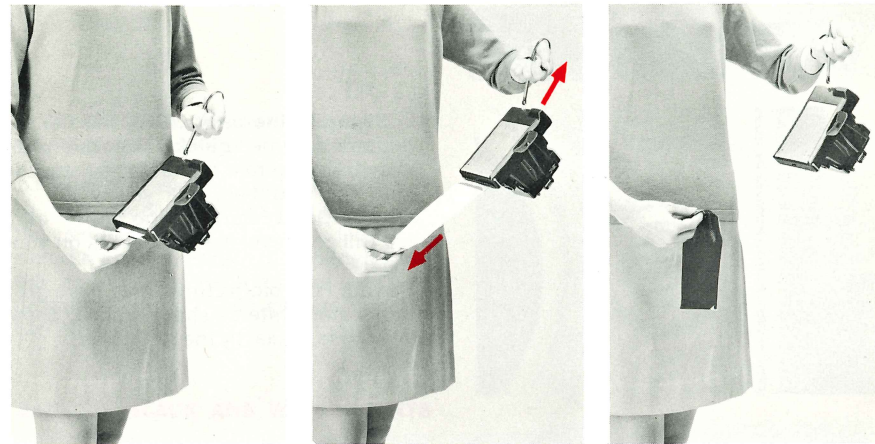
IF A YELLOW TAB DOES NOT COME OUT, DON'T PULL ANOTHER WHITE TAB!

The jam is usually caused by dirt in the developer spreader. First, remove the jammed yellow tab, as shown on page 21. Then clean the developer spreader (see page 22).

NEVER PULL A WHITE TAB IF YOU CAN SEE A YELLOW TAB, OR YOU WILL CAUSE A JAM!

If you accidentally pull a white tab while a yellow tab is showing, don't pull another. Instead, follow the steps shown on page 21.

THEN, PULL THE YELLOW TAB OUT.

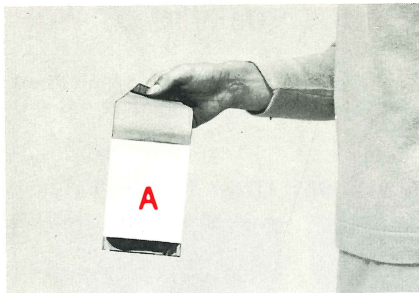


3. Grip the center of the yellow tab.

4. Pull the yellow tab all the way out of the camera: Hold the camera as shown and pull smoothly, at medium speed, without slowing down or stopping.

THE PICTURE IS NOW DEVELOPING OUTSIDE THE CAMERA, SO START THE TIMER RIGHT AWAY.

If you have trouble pulling the yellow tab out smoothly, pull the camera handle to your left as you pull the tab out with your right hand.

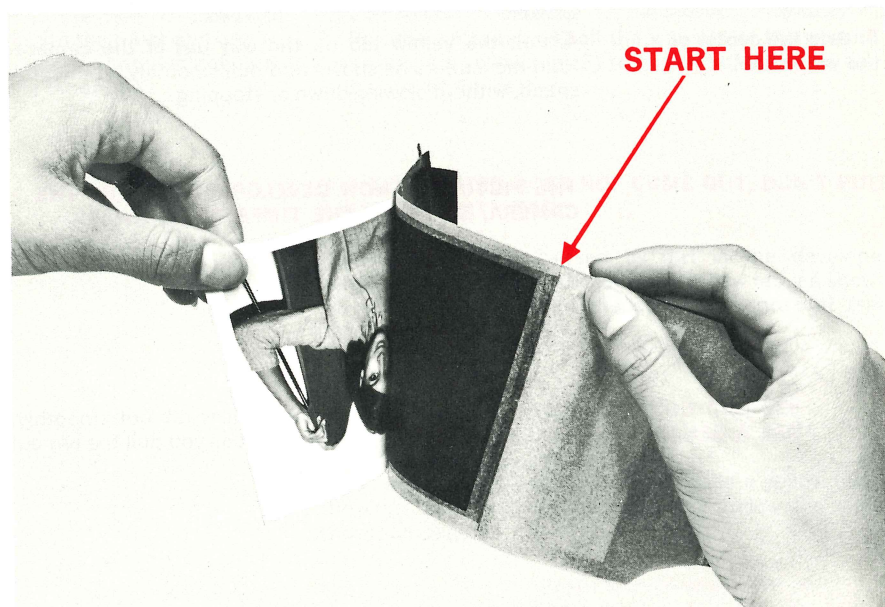


5. Develop the picture for the full time given in the film instruction sheet: Let the film hang from the yellow tab without moving, or lay it down flat.

Don't touch or bend the part where the picture is developing (A).

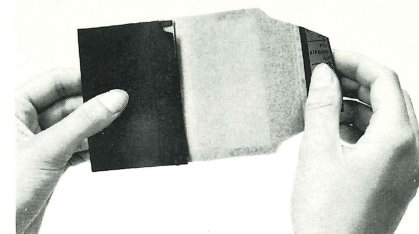
6. Separate the print: After the full development time, **quickly lift the print** away from the rest of the paper, starting from the end near the yellow tab, as shown. **Don't** start at the other end; you will get developer chemicals on your fingers.

Some Polaroid pictures may have gray backs, not white as shown above. Separate those in exactly the same way.



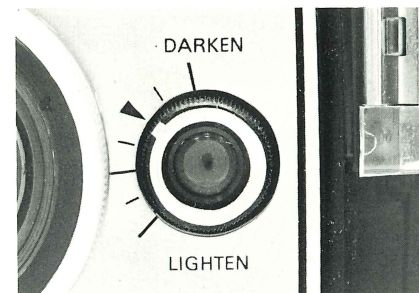
7. Fold up the negative: To avoid touching chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a waste basket.

Caution: Please be sure to read the CAUTION notice on page 30.



HOW TO MAKE YOUR NEXT PICTURE LIGHTER OR DARKER

To lighten or darken another picture of the same subject in the same place, with the same lighting, use the LIGHTEN/DARKEN control. For a small change, turn the control one mark toward LIGHTEN or DARKEN; for a bigger change, move it two marks.



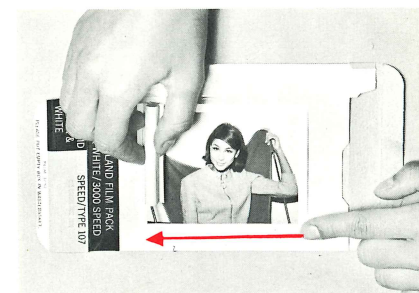
CARE OF BLACK AND WHITE PRINTS

Pictures made with Type 107 film must be coated to protect them from fading and other damage. A coater is supplied with each film package. The film instruction sheet gives full details of how to coat and handle Type 107 pictures.

CARE OF COLOR PRINTS

A newly separated color print will look nearly dry, but it is actually slightly moist and the surface can be damaged by handling. Don't touch the surface for a few minutes; it will dry hard and glossy. When the print is dry, protect it against curling, cracking, etc. by putting it on one of the cardboard mounts supplied with the film. Do not coat color prints.

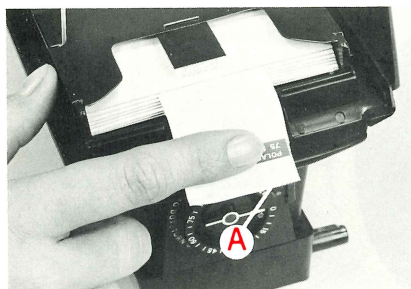
The dyes used to form colors in the prints are long lasting. However, like all dyes, they will fade if exposed to bright light for long periods of time. The best way to protect your prints is to keep them in Polaroid Picture Albums.



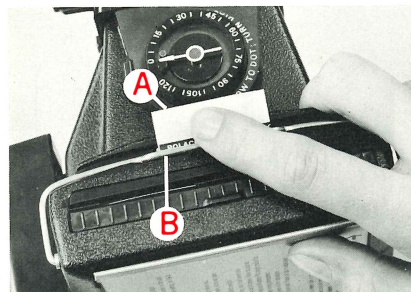


IF NO WHITE TAB APPEARS AFTER PULLING OUT THE SAFETY COVER

If there's no white tab in the slot, do the following in the shade or indoors, but not in bright sunlight.



1. Unlock the back of the camera, open it part way and, without disturbing or moving the film pack, push the white tab (A) out into the open.



2. Close and lock the back of the camera, making sure that the white tab (A) is outside and behind the lock (B).

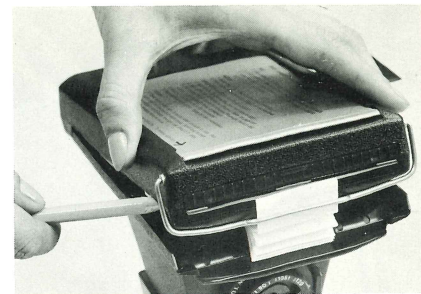
REMEMBER: YOU CAN OPEN A LOADED CAMERA, IF YOU DO IT CAREFULLY

If you're indoors or in the shade, and if you don't move the film pack, you can open the camera back to adjust film tabs, or to clean the developer spreader (page 22). If you move the pack while the back is open, only one piece of film will be ruined; the rest will still be good.

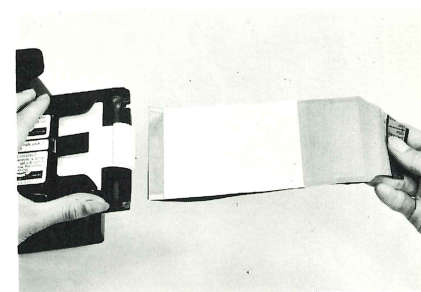
IF NO YELLOW TAB APPEARS WHEN YOU PULL THE WHITE TAB, STOP!

Don't pull another white tab. Instead, do the following in the shade or indoors:

1. Carefully open the camera back without moving the pack and take hold of the yellow tab that failed to come out through the slot. You can use a pencil point to make sure the pack doesn't move.

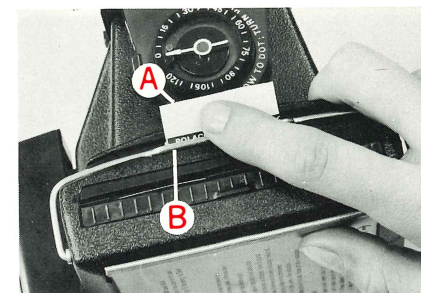


2. Still being careful not to move the pack, gently pull the yellow tab all the way out of the camera and discard that piece of film. **Don't** try to save it.

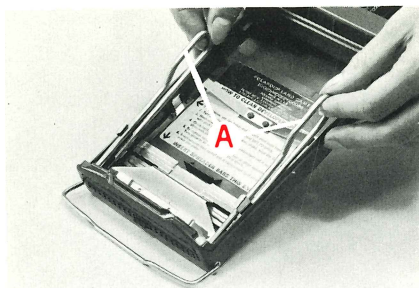


3. While the back is open, **check that the developer spreader and the yellow tab slot are clean.** If necessary, clean them as shown on page 22.

4. Close and lock the camera back, making sure that the next white tab (A) is outside and behind the lock (B), as shown.



DIRT IN THE SPREADER OR THE YELLOW TAB SLOT WILL BLOCK THE YELLOW TAB. BE SURE TO KEEP THEM CLEAN. SEE PAGE 22.



KEEP THE SPREADER CLEAN

The developer spreader is the most important part of your camera. It must be kept clean, or you won't get good pictures. Signs that the spreader must be cleaned are: a yellow tab does not pop out when a white tab is pulled; or, there are developer chemicals on the back of a picture.

1. Remove the spreader: Use two hands and lift both steel loops (A) together. They are held by springs. The spreader will come out of the camera.

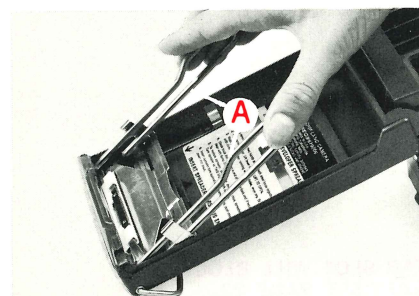
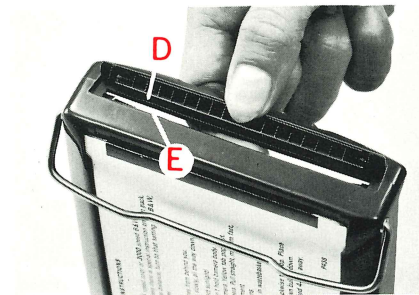
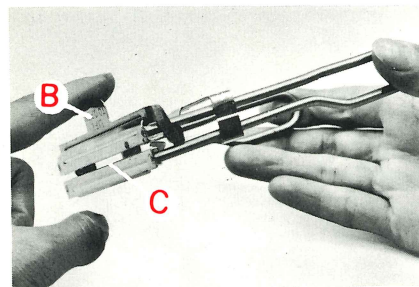
Handle it carefully! If you drop it, twist it, or otherwise handle it roughly, some of the parts may get bent and you will be unable to get good pictures. The camera will then have to go to a Polaroid repair station.

2. Open the spreader bars: Turn the spreader over so you see THIS SIDE DOWN. Lift the flat lever (B) marked DOWN. Lift the flat lever (B) marked LIFT TO OPEN. This opens the spreader bars (C).

3. Wash, shake, wipe dry: Hold the spreader under running water to clean out any developer chemicals that may be on it. Shake off the water, then wipe the parts dry with a lint-free cloth or tissue. Hold the spreader as shown above, so your fingers can't get caught, and push down the lever (B) to close the spreader bars.

4. Clean the tab slot: If dirt collects here, the yellow tab can't pop out. Carefully open the narrow door (D) and clean the slot (E) with a damp cloth.

5. Replace the spreader: Turn it so THIS SIDE DOWN is down. Place the spreader in the camera back as shown and push the steel loops (A) down so they snap into place.



Cleaning without water: In an emergency you may be able to clean the spreader with cotton or cloth on a thin stick, such as a toothpick. This is not as good as washing and the spreader should be washed as soon as possible.

CHANGE BATTERIES EVERY YEAR

There are two batteries for the electric eye and to fire the flashcube. They should be changed once a year. If they get weak you will get all-black pictures.

The battery holder is marked with plus + and minus - signs to show how the batteries should be placed.

Take hold of the finger grip (A) on the holder latch. Pull down to unlatch it.

The holder swings out on a hinge. Tip the camera, and the batteries will slide out. Put in new batteries of the same kind, in the same positions.

To replace the holder, push it back up until the latch snaps into place.

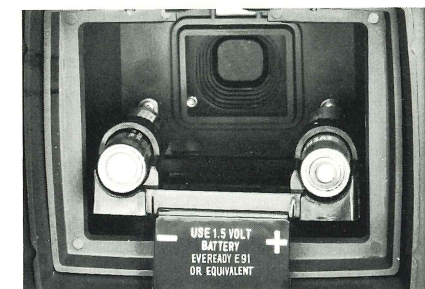
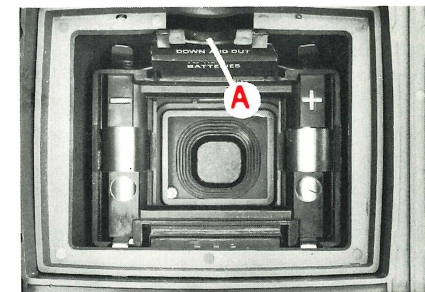
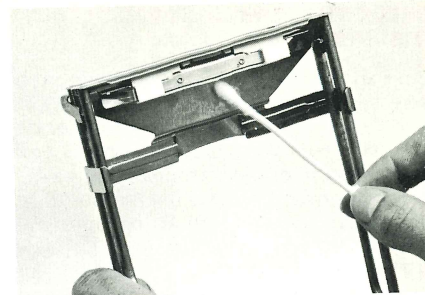
GENERAL CARE, CAMERA AND FILM

Protect film and camera from heat: Film can be damaged by heat, even if it is in a sealed package. After the film has been put in a camera it is also important to protect it from dampness and humidity.

Don't leave a loaded camera or packages of film in direct sunlight. Remember that the glove or luggage compartment of a car can get as hot as an oven. If you store film or a loaded camera in a closet, keep it near the bottom where it's cooler.

Don't remove film from its sealed bag until you are ready to use it.

How to clean the lens: Breathe on it to dampen the surface, then wipe it lightly with clean, dry absorbent cotton. **Never** use silicone coated eyeglass tissues. Clean the viewfinder in the same way.



CHECK THE TEMPERATURE! IT'S IMPORTANT

Cold and heat have a great effect on the way your picture develops and on the quality of the picture. Even moderate cold can ruin your pictures unless you take steps to prevent trouble.

The important thing is the temperature of the camera and film at the time you are developing the picture.

The normal development time for color film is set for temperatures of 75°F and warmer. When it's a bit cooler the action of the developer chemicals slows down and you must develop for a longer time. In each film instruction sheet there is a

little thermometer drawing showing how long to develop at different temperatures.

When the temperature gets below 65°F the chemicals act so slowly that color film won't develop well unless you use the Cold-Clip, as described below.

Black and white pictures are also affected by the cold, but not as much as color pictures. Don't use the Cold-Clip for black and white pictures. Instead, develop for longer times, as shown in the instruction sheet thermometer.

Whenever it's too cool to be comfortable in just a short-sleeved shirt, use the Cold-Clip with color film and use longer developing times for black and white.

HOW TO USE THE COLD-CLIP

The Cold-Clip is carried in a pair of slots on the back of the camera. Slide it out as shown. Instructions are on the back.

1. Before starting to take pictures, warm up the Cold-Clip by placing it in an inside pocket, or between your body and arm, for about five minutes.

2. Pull the white tab out, but before pulling the yellow tab take out the warmed Cold-Clip and hold it as shown.

3. Pull the yellow tab out of the camera.

4. Immediately open the Cold-Clip and place the entire piece of film inside the Cold-Clip with the tab hanging out as shown. **This must be done within 10 seconds after pulling the tab out.**

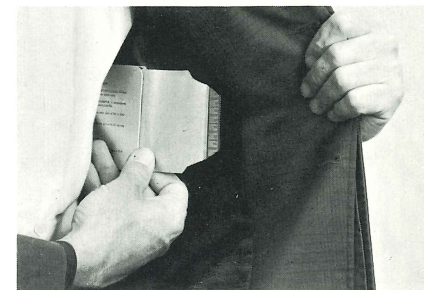
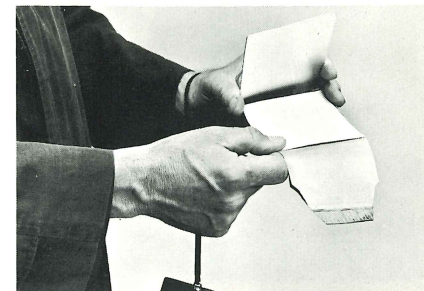
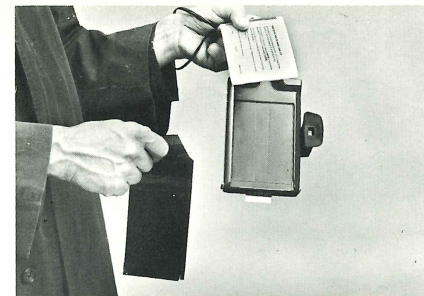
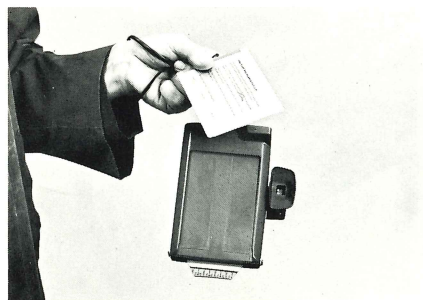
You can either let the camera hang from your wrist or continue to hold the handle.

5. Put the Cold-Clip, with the film inside, between your body and arm while the picture develops.

6. Develop the picture for 60 seconds inside the Cold-Clip, then remove the film and separate the picture.

Occasionally, developer may leak from the film and stick to the Cold-Clip. Avoid contact with this material. (Please read the CAUTION notice on page 30.) Before using the Cold-Clip again, wipe it clean with a damp cloth.

Don't use the Cold-Clip for black and white pictures.





DAYLIGHT PICTURE HINTS

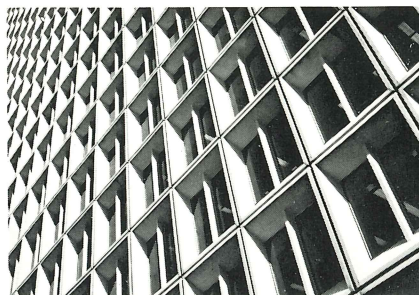
The best light for pictures of people: On a very bright, hazy day the light is even and the shadows are soft.



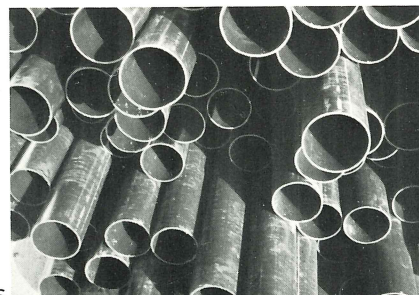
To fill picture nicely: Shoot two heads close together.

Give your subjects something to do, or to hold; they'll be more relaxed.

In the shade or on a dark day: The shutter will move quite slowly because the light is not bright. Therefore, you have to be very careful not to shake the camera. Hold the shutter release button down for at least a second and don't move at all until you let it up.



For pictures of places and things: Try to shoot on bright, sunny days when you can see shadows at one side of your subject. You won't get your best pictures when the sun is right overhead.



For real close-ups, use black and white: With 3000 speed film in the camera, set the lens to $3\frac{1}{2}$ ft. You can then get sharp pictures of objects about 30 in. from the lens. Don't try this with flash.

FLASH PICTURE HINTS

5 ft. is a good distance: For all flash shots of one, two (or even three) people, you'll get best results if the subject is about 5 ft. from the camera. For larger groups, back up a bit. **If you are more than 8 ft. from your subjects you won't get good flash pictures.**



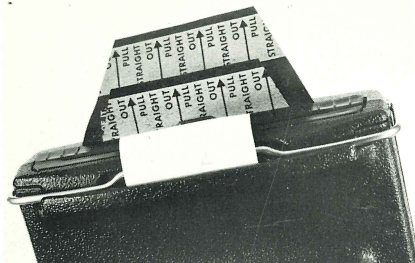
Pick a good background: Always try to have a light colored background a few feet behind your subject. This is most important if you are closer than 5 ft.



Line up groups: Try to have everyone about the same distance from the camera so they'll all be lighted evenly. If some are nearer to the camera than others, parts of your picture will be much too light or too dark.



Spare the eyes: Let your subjects look elsewhere than right at the camera and flash.



POSSIBLE PICTURE TROUBLES

Two yellow tabs out at same time: You pulled two white tabs in a row without pulling a yellow tab. Both pieces of film will be ruined and, unless you are careful, you may lose a third picture.

Grip **both** yellow tabs firmly, pull them **both** out together, and discard both pieces of film. This may cause developer to be spread around the inside of the camera back. Open the back of the camera and, without disturbing the film pack, remove the developer spreader. Carefully clean it, the yellow tab slot, and any other areas that need cleaning.

Never pull a white tab if you can see a yellow tab.

Black picture: If no details can be seen, no light reached the film. The most common cause is a dead battery (page 23). Or, the shutter may be damaged.

If a color print shows faint details, the Film Selector probably was set to 3000; reset it to 75.

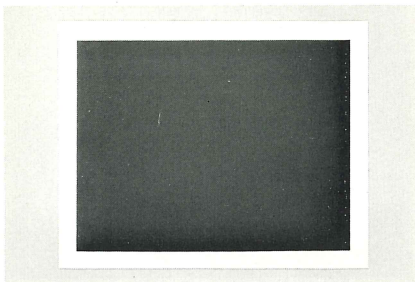
Many white spots: This happens if you pull the yellow tab out too fast. Try to pull the next tab slower, but steadily and without stopping or slowing down.

Black and white prints gray and muddy; color prints with weak colors: You didn't develop the picture for the full time given in the film instructions. Remember, in cool weather you must develop black and white pictures longer and use the Cold-Clip for color pictures. See the film instructions for details.

One corner missing: You pulled the yellow tab out crookedly, instead of straight. This can happen if you jerk the tab out very fast, or if you hold the camera the wrong way while pulling the tab. To stop this trouble, hold the camera and pull the tabs as shown on pages 16-17.

Two corners missing: You probably pulled the yellow tab out too fast. This is most likely to happen in cold weather. Always pull the yellow tab out smoothly and only medium fast.

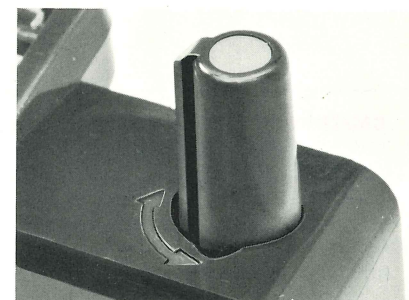
Overall bluish or reddish tint: If you develop for too long a time, color pictures will look too blue overall. Pictures with a definite pink or reddish tint probably were not developed for the full recommended time.



WHEN TO LOCK THE SHUTTER

The shutter release button should be locked if the camera is to be carried in a bag or in a box with other things, etc. To lock the button, turn it clockwise.

This precaution is recommended because steady light pressure on the shutter button may depress it just enough to cause current to flow out of the camera batteries. If the batteries are weak or dead, the shutter will not operate.



COPIES AND ENLARGEMENTS

It's easy to get copies and enlargements, both in color and black and white. If there is an order form packed with your film or camera, use it to order copies. If you don't have an order form, ask your dealer for information, or write to the nearest Polaroid office.

The reproductions are sharp, clear, and remarkably faithful to your original Polaroid picture. In addition to copies, beautiful mounted enlargements can also be made in various sizes. They make handsome gifts for birthdays or anniversaries. Service is prompt and convenient, and the cost is moderate.

WARRANTY

If, through any human or machine error at time of manufacture, any part or workmanship in this camera proves defective, we will without charge repair it or, at our option, replace it with a camera carrying this warranty, providing the camera is shipped by prepaid transportation to one of the authorized repair stations listed on the next page. This warranty covers the camera for one year from date of original purchase.

The warranty does not cover (and charges will be made for) batteries or repairs required to correct damage from battery leakage, accident, dropping, mishandling, wear and tear, or rough or heavy use. Only authorized repair stations have the properly trained staff, and the approved tools, testing equipment,

and parts to repair these cameras. No reimbursement can be made for repair charges made by non-authorized repair stations. Tampering with the camera, or having it repaired by a non-authorized repair shop, voids the warranty and charges will be made for any subsequent work required.

No liability is assumed for film or flashbulbs which may be spoiled by a camera failure. Any operating difficulty should be reported at once to prevent film waste.

If it becomes necessary to return your camera for repair, your dealer can do so for you, or you may ship it direct to the repair station located nearest to you. Pack the camera carefully in its original protective box for safe travel, and mail it by prepaid INSURED parcel post. Enclose a note describing the reason for the return and/or pictures illustrating the problem.

FOR MORE INFORMATION

If you have any problems with the camera or film that are not explained here, write to Polaroid Customer Service. In the United States, the address is Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. In any other country, write to Customer Service at the nearest Polaroid office (see next page for addresses). Send sample pictures with full information and, most important, **state what model camera you have.** Please be sure to include a clearly printed or typewritten address.

POLAROID REPAIR STATIONS AND OFFICES

CALIFORNIA

Polaroid Corp.
875 Stanton Road
Burlingame 94010
Polaroid Corp.
2040 E. Maple Avenue
El Segundo 90245

GEORGIA

Polaroid Corp.
3720 Browns Mill Road, S.E.
Atlanta 30315

ILLINOIS

Polaroid Corp.
2020 Swift Drive
Oak Brook 60521

MASSACHUSETTS

Polaroid Corp.
89 Second Avenue
Waltham 02154

NEW JERSEY

Polaroid Corp.
P. O. Box 607
W-95 Century Road
Paramus 07652

OHIO

Polaroid Corp.
4640 Manufacturing Avenue
Cleveland 44135

TEXAS

Polaroid Corp.
9029 Governors Row
Dallas 75247

AUSTRALIA

Polaroid Australia Pty. Ltd.
2 Smail Street
Ultimo, N.S.W. 2007
Mailing address:
P. O. Box 335
Broadway, N.S.W. 2007

BELGIUM

Polaroid (Belgium) S.A.
12-16 rue de la Victoire
Brussels 6

CANADA

Polaroid Corp. of Canada, Ltd.
350 Carlingview Drive
Rexdale, Ontario

ENGLAND

Polaroid (U.K.) Ltd.
Office, Rosanne House
Welwyn Garden City
Hertfordshire
Repairs, Huggins Lane
Welham Green, near Hatfield
Hertfordshire

FRANCE

Polaroid (France) S.A.
57, rue de Villiers
92-Neuilly sur Seine

GERMANY

Polaroid GMBH
Königsbacher Strasse 15-21
6 Frankfurt/Main-Niederrad 1

ITALY

Polaroid (Italia) S.p.A.
Via dei Cignoli 9
20151 Milan

JAPAN

Nippon Polaroid Kabushiki Kaisha
Mori Bldg. No. 6
32, Nishikubo Tomoe-cho
Shiba, Minato-ku
Tokyo

MEXICO

Michelmex S.A.*
Apartado Postal #6-952
Mexico 6 D.F.

THE NETHERLANDS

Polaroid (Europa) N.V.
Verkoopkantoor, Nederland
Office, Maassluisstraat 258
P. O. Box 9167
Amsterdam-W. III
Repairs, 24 Markt
Enschede

SOUTH AFRICA

Frank & Hirsch (Pty.) Ltd.*
P. O. Box 1803
Bree and Nugget Streets
Johannesburg

SWEDEN

Polaroid AB
Box 20
S-127 20 Skärholmen

SWITZERLAND

Polaroid A. G.
Hardturmstrasse 175
Zurich 8037

*Authorized Repair Station

Additional Repair Stations: Besides Polaroid's own repair stations listed here, there are several authorized repair stations in the U.S.A. and Canada. To locate the one closest to you, write to the nearest Polaroid repair station or to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139, or call Customer Service collect at (617) 684-4568.

CAUTION: The Polaroid Land process uses a caustic jelly which is safely packed inside sealed containers within the metal-plastic pack. If accidentally you should get some of this jelly on your skin, wipe it off immediately. To avoid an alkali burn, wash the area with plenty of water as soon as possible. **It is particularly important to keep the jelly away from eyes and mouth.** Keep discarded materials out of reach of children and animals, and out of contact with clothing and furniture, as discarded materials still contain some jelly.

Six rules **for success with this camera.**

Most important of all: Always keep the developer spreader clean. If it is dirty, film will jam in it and you will not be able to develop your pictures (see page 22).

Outdoors in daylight: Always have the light on the subject coming from behind you or from the side (see page 12).

Indoors: Always use flash for indoor pictures.

With flash: Always try to have a light colored background a few feet behind your subject, use the Distance Finder, and stand no more than 8 ft. away (see page 14).

For tab pulling: Always hold the camera by the handle, not by the body (see page 16).

When developing: Always develop pictures for the full time given in the film instructions; this is most important in cool weather (see page 24).